Catalogue

of an Exhibition of a

Selection of Etchings

By

Rembrandt

With an Introduction by

David Keppel

Frederick Keppel & Co.

4 East 39th Street

New York

November 10 to December 4, 1909

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AFTER looking over a collection of Rembrandt's prints one is always struck afresh, no matter how well one may know them, by the depth and force of the effect they produce. And the reason for this is not very plain. It is not quite clear, on the face of it, why a view of a thatched cottage and a distant line of dunes or the portrait of a quiet contemplative sitter should move one so deeply.

Turn where one will in Rembrandt's etched work—and its range extends over almost every kind of subject and shows a wide variety of technique—there is always the same grip, the same depth and earnestness.

One explanation of the strength with which Rembrandt impresses us is offered by the following paragraph from Paul Kristeller:

"Above all he seems to have come nearer to the material appearance of things and to have seen deeper into the human heart than any of his predecessors. This is true to so high a degree that the beholder is impressed as though he stood before the objects themselves instead of only a representation of them. No other artist has ever been able so fully to engross himself in his subject and so completely to lose the consciousness of his own personality, and by so doing to give a purer image of his own great spirit.

"The beholder is affected in such a way that images, drawn from his own memory, are called out of the depths of his heart and

appear visibly to him. The imagination of the beholder thus confuses the memory of realities and experiences of his own with the picture before him. And real above all seems that part of the artist's personality which has passed over into the picture.

"It thus becomes possible for the masterpiece to form a bridge over the gulf which separates the realm of the real from the ideal."

It is this wonderful reality, force, and seriousness, applied to so wide a range of subjects, and joined to a sense of pure beauty more inspired than that given to any other artist, which makes Rembrandt beyond all comparison the greatest etcher that ever lived.

DAVID KEPPEL.

November, 1909.

CATALOGUE

1 **Rembrandt With a Scarf.** (Bartsch No. 17)

Dated 1633.

2 **Rembrandt Leaning on a Stone Sill.** (Bartsch No. 21)

Dated 1639. Impression from the Hubert collection. It has a slight wash of water-color along the margin at the right.

"Rembrandt has given us his own portrait this year in a splendid etching which is perhaps the best known of all his portraits of himself. . . . The thoughtful brow is already furrowed and the habit of a fixed and searching look has drawn the skin down above the eyelids, but in spite of such signs that youth is departing the utmost freshness of mind and body is expressed in this face, which is adorned with a mustache and a little, pointed beard and is framed by long, luxuriant locks of hair which show no signs of thinning. This is the face upon which most modern representations of Rembrandt's person are founded. It served, for instance, for the statue of the master which was erected in Amsterdam in 1852."

Knackfuss: *Rembrandt*, page 75.

Kindly lent for the exhibition.

3 **Rembrandt in an Oval.** (Bartsch No. 23)

Dated 1644. Second state of four. From the Palmer and Morrison collections. Up to the time of the Hubert sale last summer the first state of this plate had the distinction of having brought the highest price ever paid for a print. At the Holford sale (London, 1893) it was bought by Lord Rothschild for two thousand pounds sterling.

4 **The Same.**

The third state, the oval has been made regular.

5 **Abraham Entertaining the Three Angels.**

(Bartsch No. 29)

Dated 1656. The only state. This impression bears at the back a blue stamp representing an owl. We do not know the name of the collector who used this stamp, but the prints bearing it which have passed through our hands have, without exception, been of the finest quality.

6 **Abraham Sending Away Hagar.** (Bartsch No. 30)

Dated 1637. The only state.

"All the qualities of Rembrandt are united to a high degree in this print: beauty of expression, arrangement, delicacy, richness of detail, and chiaroscuro." Charles Blanc.

"This is one of the most perfectly delicate of all Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the face chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration."

P. G. Hamerton: *Etchings and Etchers*, pp. 82-83.

7 **Abraham's Sacrifice.** (Bartsch No. 35)

Dated 1655. The only state.

"By its grandeur and originality of invention and composition it may well take rank as one of Rembrandt's finest plates."

. . . . . .

"Independently of its very fine composition, and the magnificent style in the drawing of *Abraham and the Angel*, this plate may be easily recommended as a fine example of the free etched line which is everywhere perfectly frank and full of vital energy." P. G. Hamerton.

8 **The Same.**

Another impression.

9 **Jacob Lamenting the Supposed Death of Joseph.**

(Bartsch No. 38)

Assumed date 1633. The only state. Early impression before the plate was retouched. From the collection of Baron Von Lanna.

"Ce morceau, quoique petit, est estimé un des meilleurs de ce maître." Bartsch.

10 **The Triumph of Mordecai.** (Bartsch No. 40)

Assumed date 1640. The only state.

11 **The Same.**

Another impression somewhat warmer in tone.

12 **King David at Prayer.** (Bartsch No. 41)

Dated 1652. "Nous l'avons toujours regardé comme un des meilleurs." Charles Blanc.

13 **Tobit Blind.** (Bartsch No. 42)

Dated 1651. First state, on Japan paper. The plate is full of tone obtained by the use of sulphur. This impression bears in two places the initials of William Esdaile, and is also a duplicate from the British Museum. In this state the plate is of the greatest rarity.

14 **The Same.**

The second state. The tone obtained by the use of sulphur has been effaced from the plate.

15 **Angels Announcing the Birth of Christ.**

(Bartsch No. 44)

Dated 1634. Impression from the collection of Sir John Day. The effect of this print almost entirely depends upon the clearness of the nocturne landscape in the distance to the left.

"These great scenes from the Bible, no one has conceived them better than Rembrandt, and no one felt more keenly their touching and simple poetry. *The Apparition of the Angels to the Shepherds* has been the subject of many pictures; but how often does one rest indifferent to the representations of this marvelous scene! Rembrandt finds here occasion to show the two most astounding sides of his genius; expression and chiaroscuro." Charles Blanc.

16 **The Same.**

Another impression.

"The effect of this superb print is wonderful. Fine impressions of it are rare." Bartsch.

17 **The Nativity.** (Bartsch No. 45)

Assumed date 1654.

18 **The Adoration of the Shepherds.** (Bartsch No. 46)

Assumed date 1652.

19 **The Presentation, in Rembrandt's Dark Manner.**

(Bartsch No. 50)

The only state. From the collection of John Webster and Alfred Hubert.

Assumed date 1654. This splendid print is unfortunately of the utmost rarity.

"The brilliancy of the sacerdotal vestments is rendered here with a power so extraordinary that the plate is a great technical feat. The lines are coarse and rude, but so entirely synthetic and intelligent in their arrangement, that the splendor of gold, and jewels, and embroidery, is fully suggested to the imagination. The high priest who is standing, is one of the most imposing figures amongst all the creations of Rembrandt, who had a keen appreciation of sacerdotal dignity and magnificence."

P. G. Hamerton: *Etchings and Etchers*, page 84.

20 **Flight into Egypt, the Holy Family Crossing a Rill.**

(Bartsch No. 55)

Dated 1654. The only state. Early impression on white paper.

"La Vierge, appuyant sa main sur sa selle, penche la tête d'une air triste; la précaution du vieillard qui sond l'eau avec son bâton, est exprimée d'une manière saisissante; l'âne est un petit chef-d'œuvre de dessin et de gravure. Si cette petite estamp était rare, on la paierait des prix énormes, tant elle est charmante." Charles Blanc.

21 **Flight into Egypt, in the Manner of Elsheimer.** (Bartsch No. 56)

Assumed date 1653. This copper had originally been engraved by Hercules Seghers with the representation of Tobit and the Angel. Only two impressions are known of the print in this state. The plate was then taken by Rembrandt, the figures of Tobit and the Angel effaced, and the figures of St. Joseph and the Virgin introduced in their places. The trees at the right and the foreground, as well as the figures, are Rembrandt's work. The remainder of the plate is substantially the way Hercules Seghers left it.

This gives the plate a peculiar interest, because Seghers is the only artist who can be pointed to as being a forerunner of Rembrandt in landscape etching.

22 **The Rest in Egypt. In Outline.** (Bartsch No. 58)

The only state.

Dated 1645. This impression bears the stamps of two collections, neither of which is known to Fagan. The impressions of this charming little print are always very faint and delicate.

Reproduced in Charles Blanc's catalogue of Rembrandt's Etchings.

23 **The Return from Jerusalem.** (Bartsch No. 60)

Dated 1654.

24 **Christ Disputing with the Doctors.** (Bartsch No. 65)

Dated 1652. The extremely rare first state, before the plate was disfigured by foul biting at the top, printed on paper watermarked with the Fool's Bauble.

"*Jesus Disputing with the Doctors; The Larger Plate* is a masterly sketch like *The Tobit*, in which the imaginative conception of the scene far predominates over simple handicraft." P. G. Hamerton: *Etchings of Rembrandt*, page 46.

25 **Christ Preaching.** (Bartsch No. 67)

Assumed date 1635. The first state of three, before all retouches, and full of burr. On paper watermarked with the Fool's Bauble.

"Though less important than the *Hundred Guilder Print*, *The Christ Preaching* is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say." Atherton Curtis.

26 **Christ and the Tribute Money.** (Bartsch No. 68)

Assumed date 1635. The first state of three, before the shading on the turban of the foremost figure.

27 **The Raising of Lazarus.** The smaller plate.

(Bartsch No. 72)

Dated 1642. The first state of three, with three little strokes behind the head of Lazarus.

28 **Christ Healing the Sick.** (Bartsch No. 74)

Called the "Hundred Guilder Piece."

Assumed date 1649. Second state of four.

"Of the religious pieces the plate of *Christ Healing the Sick*, called the 'Hundred Guilder Print,' stands out by itself. Not only is this Rembrandt's etched masterpiece but it is one of the greatest works of art that the world has ever seen. To say that it has never been surpassed in etching would not do it justice. It has never been surpassed in any form of art, and is not likely to be. It holds its own beside the great masterpieces of painting in the galleries of Europe, and differs from them only in the absence of color. The grouping of the figures and the distribution of light and shade make a composition of unsurpassed beauty. Here we may see Rembrandt at his best as a draftsman. Such drawings as this, without a hesitating line from beginning to end, is no accident. We see that the artist could draw, when he wanted to, in a manner so sure as to leave his work wholly above criticism. The draperies, whether sketched in in a few lines or worked out in more minute care, are truly wonderful, while the expression of the faces are rendered in a way that Rembrandt, great as he was in character drawing, never equaled in etching save in one instance. The face of Christ is one of the best that he has given us, but it must be seen only in the most beautiful impressions of the plate to be appreciated. The appealing looks of the sick and crippled, and the contrasts between the group of Christ's followers at his right hand and the group of cold, unmoved faces beside them, are sources of endless study."

Atherton Curtis.

Kindly lent for the exhibition.

29 **Christ in the Garden of Olives.** (Bartsch No. 75)

From the Alfred Hubert collection, and also from another collection not described by Fagan. One of the finest impressions known.

"Ici toutes les douleurs se réunissent pour accabler son âme et la plonger dans un océan d'amertume. . . . Quelle profondeur de sentiment! Quelle poésie dans la mise en scène de ce drame auguste, et quelle grandeur dans un si petit cadre!"

Charles Blanc.

30 **The Same.**

Another impression, on Japan paper, not so fine as the preceding.

31 **The Entombment.** (Bartsch No. 86)

Assumed date 1652.

32 **Christ at Emmaus.** (Bartsch No. 87)

Dated 1634. The extremely rare first state on Japan paper.

"A number of masterly works in etching are dated 1654. Above all there is the print doubly attractive on account of the charming simplicity of the design, which repeats with new artistic beauty the subject, which the master already so often handled, of the manifestation of *The Redeemer at Emmaus.*"

Knackfuss: *Rembrandt*, page 128.

33 **The Same.**

Impression of the second state, from the Artaria collection. The outline of St. Peter's hat has been completed.

34 **Christ at Emmaus.** The smaller plate. (Bartsch No. 88)

The only state. From the Esdaile collection.

35 **Christ Appears in the Midst of His Disciples.** (Bartsch No. 89)

On Japan paper. From the collections of Mariette 1682, Artaria and Alfred Hubert. Probably the finest impression in existence.

The print is extremely rare.

36 **Peter and John at the Beautiful Gate of the Temple.** (Bartsch No. 94)

Second state of five.

37 **St. Peter.** (Bartsch No. 96)

Impressions of this print, like the "Rest in Egypt" (No. 22 of the present exhibition), are always very faint and delicate.

38 **The Death of the Virgin.** (Bartsch No. 99)

Very early impression of the second state of three, with burr upon the arm of the chair.

39 **St. Jerome Kneeling.** (Bartsch No. 102)

From the collection of Dr. Augustus Sträter of Aix-la-Chapelle.

40 **St. Jerome Writing at the Foot of a Tree.** (Bartsch No. 103)

Dated 1648.

41 **The Same.**

A second impression on paper watermarked with the "Head of Folly." From the collection of Dr. Augustus Sträter.

42 **St. Jerome in an Italian Landscape.** (Bartsch No. 104)

Assumed date 1653. Printed on the curious grayish paper which Rembrandt used for many of the finest impressions of this plate. This impression comes from the collection of Robert Dighton, and is also a duplicate from the British Museum. Dighton has the questionable distinction of being the only man who ever stole prints from the British Museum. He was in the habit of going over the Cracherode collection of Rembrandts at the Museum and usually carried two or three away in a portfolio or in his pocket. Mr. Samuel Woodburn, an art dealer, and the Chevalier de Claussin had reason to suspect the honesty of Dighton, and through their efforts most of the stolen prints, this one unquestionably among the number, were eventually recovered by the Museum. These events occurred between 1794 and 1806.

43 **The Same.**

Another impression printed on white paper and watermarked with the "Head of Folly."

"Rembrandt a traité bien des fois ce sujet de Saint Jérôme, mais jamais avec plus de grandeur ni d'une façon plus heureuse." Charles Blanc.

44 **St. Francis Kneeling Before a Crucifix.** (Bartsch No. 107)

From collections of the Earl of Aylesford and Alfred Hubert.

45 **The Star of the Kings.** (Bartsch No. 113)

Assumed date 1652. The only state.

46 **The Spanish Gypsy.** (Bartsch No. 120)

Assumed date 1642. Duplicate from the British Museum. This is one of the rarest, as it is one of the most charming of Rembrandt's smaller plates.

47 **The Goldsmith.** (Bartsch No. 123)

Dated 1655. The first state before the additional vertical shading in the ceiling, on Japan paper.

48 **The Pancake Woman.** (Bartsch No. 124)

The second state of four. The first state is of the utmost rarity. From the collection of Alfred Hubert.

49 **The Synagogue.** (Bartsch No. 126)

Dated 1648. The second state of three, before the retouch.

50 **Peasant with Wife and Child.** (Bartsch No. 131)

From the collection of Alfred Hubert.

51 **The Wandering Peasants.** (Bartsch No. 144)

From the collection of Marsden J. Perry.

52 **The Same.**

Another impression, from the collection of the Earl of Aylesford, and also a duplicate from the British Museum.

53 **The Shell.** (Bartsch No. 159)

Dated 1650. Extremely rare. From the Alexander Beugo collection.

"One day (in 1650) he sketches, in his roughest and most rapid manner *Christ in the Midst of His Disciples* and the next he sets himself to imitate, with the utmost patience, a beautiful sea-shell of a pattern presenting dark irregular reticulations; the plate is of the greatest interest as Rembrandt's most decided attempt at pure and simple imitation . . . and it is curious to see the great artist humbly giving himself this elementary lesson at the mature age of forty-three."

P. G. Hamerton: *Etchings of Rembrandt*, page 43.

54 **Beggar Leaning on a Stick.** (Bartsch No. 162)

On paper watermarked with the Fleur de Lys. A very scarce print.

55 **Beggars by a Mound of Earth.** (Bartsch No. 165)

Before the contour of the mound was made regular. From the collection of Marsden J. Perry.

56 **Beggars at the Door of a House.** (Bartsch No. 176)

Dated 1648. First state of two, on paper watermarked with the "Head of Folly." From the collections of Claude August Mariette, 1697, and the unidentified collector Fagan No. 197.

57 **The Same.**

Another impression, also in the first state, printed on Japan paper. From the collections of Earl of Aylesford, Dr. Sträter and Jules Gerbeau.

58 **Beggar with a Wooden Leg.** (Bartsch No. 179)

Assumed date 1632 to 1640. From the collection of Marsden J. Perry, also a duplicate from the Cambridge University Library.

59 **Woman Preparing to Dress After Bathing.** (Bartsch No. 199)

Dated 1658. Duplicate from the British Museum, on Japan paper.

60 **Woman with Her Feet in the Water.** (Bartsch No. 200)

Dated 1658. Impression on Japan paper, from the collection of Dr. Sträter.

SPECIAL NOTE
ON THE LANDSCAPE ETCHINGS

"In landscape etching, Rembrandt holds a peculiar position in relation to his time. . . . He painted beautiful landscapes but they were less true to nature than those of many of his contemporaries. We can see in the works of the best painters of his time the foundations upon which the modern French school built, but we cannot see this in Rembrandt. When, however, we turn to etching, the case is entirely different. Here Rembrandt stands out as an inexplicable phenomenon of his time. He had no predecessors, he had no contemporaries, and he had no successors until the nineteenth century brought forth its great men. He stands there in the seventeenth century a unique figure, and no one can say from whence came his art. He does not show a mere *tendency* toward nineteenth century landscape. He is as modern as the men of the nineteenth century themselves; and while he has had his equals in two or three of them, he remains to-day an unsurpassed 'modern among the moderns.'"

Atherton Curtis.

"After 1641, however, Rembrandt threw himself into etching with renewed energy, and at once found in landscape a new *milieu*, in which he won the most glorious triumphs of his art. To the ten years from 1641 to 1651 belong almost all the twenty-eight landscape etchings which can with certainty be ascribed to Rembrandt. They are pictures of his native surroundings, broad plains with a fine feeling of space and open air. Some cottages or a group of trees give a note of interest in the foreground, but from this the eye is drawn to the distant landscape wrapped in the soft seamists of the lowlands of Holland. So complete is his command of the etcher's craft, so delicate his perception of tone, so convincing the surety of his perspective, that we forget that we have only black and white before our eyes; the prints seem to ex-

press everything that a finished painting in color could supply."—LIPPMANN, *Engraving and Etching*, page 171.

Sir Seymour Haden ingeniously points out that nearly all of Rembrandt's landscapes were etched during the sad and solitary years immediately after the master had lost his beloved first wife, Saskia.

61 **A View of Omval.** (Bartsch No. 209)

This should really be considered as the first state, as there is only a unique trial proof which is earlier. This impression shows very clearly the tone obtained by the use of sulphur in the background. From the collections of Philip Henry Lankrink, page to King Charles I of England, S. Bechberger, 1799, and Henri le Sec des Tournelles.

62 **The Sportsman.** (Bartsch No. 211)

Assumed date 1650. From the William Koller and Alfred Hubert collections. This is one of the finest impressions in existence, as the distant landscape is almost always unsatisfactory in printing, so that the print, as usually seen, entirely lacks unity and atmosphere.

63 **The Three Trees.** (Bartsch No. 212)

Dated 1643. Only state. From the Von Lanna collection.

"Ce paysage est un des plus beaux et des plus finis que Rembrandt ait fait; il est d'un effet très brilliant et gravé avec beaucoup de gout." A. Bartsch.

"We have still to consider the *Three Trees* which, by general consent, is regarded as Rembrandt's masterpiece in landscape. It is less modern than some of its companions, but taking into account its importance, its grand dramatic effect and its extraordinarily true rendering of nature in foreground and distance, it well deserves its reputation as one of the greatest etchings that the world has ever seen."

Atherton Curtis.

Kindly lent for the exhibition.

64 **The Three Cottages.** (Bartsch No. 217)

Dated 1650. From the Arozerena and Perry collections.

65 **The Same.**

Another impression equally fine, from the collection of Sir John Day.

66 **Landscape with a Man Sketching.** (Bartsch No. 219)

Assumed date 1648.

67 **Landscape with a Ruined Tower and a Clear Foreground.** (Bartsch No. 223)

Assumed date 1645. From the Kahlmann collection. A considerable amount of tone has been left on the plate emphasizing the dark and stormy effect of the landscape. This is undoubtedly one of the finest impressions in existence.

"The print, which, for well considered breadth and maintained unity of effect (not so much for dainty finish) is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is of necessity declension—if not collapse."

Frederick Wedmore: *Fine Prints*, page 54.

68 **The Same.**

Another impression, with less tone left on the plate. Duplicate from the Amsterdam Museum.

"Ce qui est certain, c'est que le *Paysage à la tour* est un des plus beaux de l'œuvre." Charles Blanc.

69 **Landscape with a Flock of Sheep.** (Bartsch No. 224)

Dated 1636. On paper watermarked with the "Head of Folly." This is considered by Mr. Atherton Curtis to be the most beautiful of Rembrandt's landscapes.

70 **Landscape with a Haybarn.** (Bartsch No. 225)

Dated 1641.

71 **The Same.**

Another impression, finer than the preceding, from the collection of Alfred Hubert.

72 **Landscape with a Mill—Sail Seen Above a Cottage.** (Bartsch No. 226)

Dated 1641. From the Danby Seymour collection.

73 **Landscape with an Obelisk.** (Bartsch No. 227)

Assumed date 1632. Impression full of burr and with the tone, obtained by the use of sulphur, very visible in the sky. From the collection of Prince Soutzo.

74 **The Same.**

Another impression, on paper watermarked with the "Head of Folly."

75 **Canal with Swans.** (Bartsch No. 235)

Dated 1650.

"Several of the master's exquisite etchings of landscape are dated 1650 . . . the little print, so charming in its simplicity, of the *Canal with the Swans*."

Knackfuss: *Rembrandt*, page 116.

76 **The Same.**

Another impression, warmer in tone than the preceding. From the collections of John Webster and another collector not known to Fagan.

77 **Man with a Crucifix and Chain.** (Bartsch No. 261)

The second state of four. Duplicate from the British Museum.

78 **An Old Man with a Large White Beard and a Fur Cap.** (Bartsch No. 262)

Assumed date 1632. From the collection of Marsden J. Perry.

79 **The Same.**

Another impression, from the collection of Alfred Hubert.

80 **Antonides van den Linden.** (Bartsch No. 264)

On Japan paper, from the Artaria collection. The impression lacks part of the blank margin at the bottom.

81 **Old Man with a Divided Fur Cap.** (Bartsch No. 265)

Dated 1640. First state of three, before the slipped stroke near the left eye of the sitter. From the collection of Neville Goldsmid.

82 **The Same.**

With the slipped stroke above mentioned.

83 **A Young Man Reflecting.** (Bartsch No. 268)

Dated 1637.

"If one were forced to pick out Rembrandt's masterpiece in etched portraiture, one might almost be tempted to select *The Young Man Reflecting*. For subtlety of expression and for beauty and simplicity of drawing, this portrait is absolutely perfect." Atherton Curtis.

84 **The Same.**

Another impression, from the collections of de Festitits, Dreux, and Alfred Hubert.

85 **Doctor Faustus.** (Bartsch No. 270)

Assumed date 1647–1650. Second state of four. The finest and richest impressions of this print are rarely in the first state. Occasionally one sees a really fine proof of the first state, but, as a rule, it is in the second state that the best proofs occur. Duplicate from the British Museum.

". . . but Rembrandt's preference now was for penetrating into the world of the marvelous. We might say that the mys-

terious source of light itself in Rembrandt's works reveals itself to us like the apparition of a phantom, when we look at the incomparable etching of *Doctor Faustus.*"

Knackfuss: *Rembrandt*, pages 107–108.

86 **Clement de Jonghe.** (Bartsch No. 272)

Dated 1651. The second state of six, before the plate was arched at the top but with the additional hatchings below the top of the chair back. From the collection of Alfred Hubert.

"As to the portrait of Clement de Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage whom one would so little suspect of being a merchant occupied with the prosaic details of his business and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the *Young Haaring*, an air of revery so profound, and the austere melancholy of a philosopher in meditation."

Charles Blanc.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle."

Frederick Wedmore: *Fine Prints*, page 62.

87 **The Same.**

The third state of six, from the collections of J. C. B. Hebich and Baron Von Lanna.

"The admirable portrait of Clement de Jonghe, who was one of the most famous printsellers and publishers of his day, and who looks at us with so decided and calm an expression in his clever eyes." Knackfuss: *Rembrandt*, page 118.

88 **Abraham France.** (Bartsch No. 273)

This plate was carried through many states. The present impression is in the first state, where the sitter is represented with black hair. It is before the slipped stroke in the cheek, before the landscape seen through the window was darkly shaded and before much additional work throughout the plate. On Japan paper, from the collection of Pierre Mariette, 1670, also duplicate from the British Museum.

89 **Old Haaring.** (Bartsch No. 274)

Assumed date 1655.

"There is the finest possible expression of the face in this portrait, the composition and execution of which are in a most masterly style. It is very scarce." T. Wilson.

Kindly lent for the exhibition.

90 **Jan Sylvius.** (Bartsch No. 280)

Dated 1646. This has always been considered one of Rembrandt's greatest portraits. From the col-

lection of Mary Jane Margan. There is a tear, which has been skillfully repaired, on the margin of the lower left-hand corner.

"Ce portrait est un des plus beaux de Rembrandt, et les belles épreuves en sont très rares." A. Bartsch.

91 **The Smaller Coppenol.** (Bartsch No. 282)

From the collections of Franz Recherger, Count de Fries and Alfred Hubert. An inscription has been carefully lettered in ink in the lower margin.

92 **The Same.**

Another impression, duplicate from the British Museum.

93 **A Young Man in a Mezetin Cap.** (Bartsch No. 289)

Assumed date 1635.

94 **Man with a Broad Hat and Ruff.** (Bartsch No. 311)

Dated 1630. From the collections of Herman Weber and Dr. Sträter.

95 **Old Man with a Rich Velvet Cap.** (Bartsch No. 313)

Dated 1637. From the Kalle and Von Lanna collections.

96 **The Great Jewish Bride.**

A Portrait of Saskia. (Bartsch No. 340)

Assumed date 1634.

97 **Saskia with a Headdress of Pearls.** (Bartsch No. 347)

Dated 1634.

98 **Rembrandt's Mother.** (Bartsch No. 352)

Dated 1628. "The face was lightly bitten with acid and the hood put in more strongly in drypoint. Hence the difference in tone." Wilson.

99 **Rembrandt's Mother.**—Lightly Etched.

(Bartsch No. 354)

Dated 1628. From the J. D. Böhm collection.

"Although this little print was one of the first which Rembrandt executed, it is perhaps the most perfect which came from his hand. At no epoch of his life was the great painter's needle more delicate or more sure; never was beauty of sentiment or happiness of execution carried further."

Charles Blanc.

"This exquisite little bust, so expressive and life-like, so cleverly and at the same time so lovingly drawn, is a perfect masterpiece, unsurpassable in execution as well as in idea."

Knackfuss: *Rembrandt*, page 6.


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